

# CHOIX DES COMPOSITIONS

CLASSIQUES ET MODERNES

## POUR PIANO

revues, doigtées et classées par ordre de difficulté par

RODOLPHE STROBL.

La 5 et 6-ième Degré revu et doigté par Rodolphe STROBL et Paul SCHLOEZER, Professeurs des classes supérieures de Piano du Conservatoire à Varsovie

Les oeuvres ci-dessus sont recommandées à jouer en même temps que les oeuvres de Clementi, Haydn, Mozart, Beethoven, Schubert et d'autres.

### 1<sup>er</sup> Degré.

1. Bodmann H. Pièces instructives . . .	40
2. Schwalb R. Deux morceaux . . .	20
3. — Danse des sylphes . . .	20
4. Beethoven L. v. Sonatine Sol majeur	20
5. Behr F. Op. 508. Cinq petites pièces	20
de salon. No. 1. Mélodie espagnole	
No. 2. Danse hongroise. No. 3. Polka.	
No. 4. Galop. No. 5. Valse . . .	50
6. Kuhlau Fr. Op. 42. Variations . . .	20
7. Beethoven L. v. Sonatine Fa majeur	30
8. Duvernoy J. B. Op. 255 No. 1. La Ba-	
billarde. Bagatelle . . .	20
9. Pleyel J. Sonatine Ré majeur . . .	30
10. Duvernoy J. B. Op. 271 No. 6. Les	
Castagnettes. Boléro . . .	30
11. Baumfelder F. Op. 49. Rondo Mignon	30
12. Reinecke Ch. Op. 98 No. 2. Sonatine	
La min . . .	30
13. Wolff Bernh. Op. 44 No. 3. Berceuse	20
14. Lange G. Op. 248. Cah. I. Prélude-	
Chanson slave . . .	30
15. — Op. 248. Cah. II. Réverie-Cortège	
pompeux . . .	30
16. Spindler Fr. Menuet . . .	30
17. Wolff Bernh. Conte . . .	20
18. Schmitt J. Allegretto . . .	20
19. Berens H. Op. 81 No. 3. Sonatine	
Do majeur . . .	50
20. Rohde Ed. Trois fleurs mélodiques .	30
21. Neustedt. Minuetto . . .	30
22. Gluck Ch. Armide et Alceste . . .	20
23. Ravina. Op. 96. Un petit compliment	30
24. Kuhlau Fr. Scherzo . . .	20
25. Behr Fr. Op. 158. Sérénade mauresque	20
26. Lange G. Op. 139. Romance-Conte	30
27. Reinhold H. Op. 39. Cinq petites pié-	
ces de salon. No. 1. Sérénade.	
No. 2. Scherzetto. No. 3. Mélodie	
hongroise. No. 4. Danse hongroise.	
No. 5. Valse . . .	50
28. Duvernoy J. B. Op. 255 No. 12. Fête	
espagnole. Boléro . . .	30
29. Löschhorn A. Op. 100 No. 6. Papa-	
geno . . .	30
30. Kullak Th. Scherzo . . .	30
31. Händel G. F. Prélude et air . . .	20
32. Mendelssohn B. Deux chants transcr.	20
33. Schumann R. Op. 68. Six petites pièces	40
34. Krause A. Op. 12 No. 3. Sonatine	30
35. Boccherini L. Menuet . . .	20
36. Bach Ph. Em. Solfeggio . . .	20
37. Kullak Th. Gondolière et marche .	30
38. Dussek. Op. 20 No. 6. Sonatine en	
Mi bémol majeur . . .	30
39. Hummel J. N. Scherzo . . .	20
40. Bendel Fr. Bagatelle . . .	20

### 2<sup>ème</sup> Degré.

1. Seles I. Op. 8 No. 1. Sonatine (1 <sup>re</sup>	
Partie) . . .	30
2. — Op. 8 No. 1. Rondo (Sonatine 3 <sup>e</sup>	
Partie) . . .	40
3. Beethoven L. v. Adagio . . .	20
4. Méhul E. H. Menuet . . .	20
5. Hüntel Fr. Alla Polacca . . .	30
6. Haydn I. Andante grazioso et Allegro	20
7. Mendelssohn B. F. Op. 72 No. 4. Petite	
Romance . . .	20
8. Müller A. E. 2 <sup>e</sup> Scherzo . . .	20
9. Nowakowski J. Mazourka . . .	20
10. Hummel J. N. Andantino . . .	20
11. Heller St. Op. 45 No. 9 et op. 46 No. 14.	
Deux études mélodiques . . .	40
12. Bürgmüller J. Op. 109 No. 10, 16.	
Feuille volante et Romance . . .	30
13. Bach Ph. E. Allegro di molto . . .	30
14. Heller St. Op. 16 No. 4. Romance-	
Étude . . .	30
15. Beethoven L. v. Souvenir à Elise.	
Petit morceau . . .	30

16. Loeschhorn A. Tarantelle (La mineur)	40
17. Schmitt J. La Rose. Rondino . . .	30
18. Raff J. Romance et Étude . . .	30
19. Spindler F. Op. 99 No. 11. 12. Deux	
petits morceaux . . .	30
20. Beethoven L. v. Op. 79 et 119. An-	
dante et Bagatelle . . .	30
21. Müller A. E. Scherzo . . .	30
22. Mendelssohn B. F. Op. 72 No. 2. 2 <sup>e</sup>	
Petite Romance . . .	20
23. Reinecke Ch. Polonaise et Valse . .	30
24. — Romance et Nocturne . . .	30
25. Chopin Fr. Op. 74 No. 1. Souhait	
d'une jeune fille. Chant polonais	30
26. Mayer Ch. Tarantelle (La min.) . .	20
27. Bach J. S. Menuet, Bourrée et Gigue	30
28. Kuhlau Fr. Op. 20 No. 3. Sonatine	30
29. Krause A. Op. 12 No. 3. Allegro	
vivace (Sonatine 3 <sup>e</sup> Partie) . . .	30
30. Kiehl Fr. Boléro . . .	30
31. Reinecke C. Scherzo et Étude . . .	40
32. Dussek I. L. Op. 28. Sonate (1 <sup>re</sup> Partie)	40
33. Durand Aug. Op. 62. Chaconne . . .	30
34. — Op. 80. Pomponette . . .	30
35. Wollenhaupt H. A. Op. 41 No. 8. Po-	
lonaise . . .	30
36. Bendel Fr. Op. 107 No. 2. Rondo mi-	
litaire . . .	30
37. Scharwenka Ph. Op. 64 No. 1. Jeu	
de cerce . . .	30
38. — Op. 64 No. 8. Les patineurs . .	30

### 3<sup>ème</sup> Degré.

1. Scarlatti D. Allegro . . .	20
2. Mendelssohn B. Andante et Presto	
(Lieder O. W. No. 45. 48) . . .	30
3. Reinhold H. Op. 45. Prélude-Étude	30
4. Clementi M. Op. 30 Nr. 3. Sonatine	
en Si bémol majeur . . .	30
5. Bürgmüller Fr. Op. 109 No. 5. La	
Source . . .	20
6. — Op. 109 No. 15. La fileuse . . .	20
7. Mendelssohn-Spindler. Op. 324. Mar-	
che nuptiale . . .	30
8. Bendel Fr. Op. 14 No. 2. Menuet de	
Mozart . . .	30
9. Beethoven L. v. Op. 6. Sonate . . .	30
10. Clementi M. Op. 7 No. 3. Rondo en	
Sol majeur . . .	30
11. Schubert Fr. La Sérénade. Transc.	
facilitée p. Liszt . . .	30
12. Berens H. Op. 92 No. 2. Valse-Étude	40
13. Raff J. Op. 75 No. 1. Fleurette. Ro-	
mance . . .	30
14. — Op. 75 No. 10. Billiarde . . .	40
15. Loeschhorn A. Op. 101 Nr. 1. Sonatine	40
16. Kuhe W. Op. 188. Zigeuner-Trinklied	40
17. Wolff Bernh. Op. 48 No. 1. Morceau	
de salon . . .	40
18. Merkel G. Op. 180 No. 1. Menuet . .	30
19. Schubert-Richter. Mélodie hongroise	20
20. Jensen Ad. Op. 17 No. 3. Le Moulin	30
21. Scarlatti D. Sonate . . .	30
22. Scharwenka Ph. Op. 18 No. 6. Im-	
promptu . . .	30
23. Bendel Fr. Op. 105 No. 2. Ricordanza	40
24. Moszkowski M. Op. 12 No. 1. Danse	
espagnole . . .	30
25. Haendel G. F. Menuet, Gigue et Alle-	
mande . . .	30
26. Mayer Ch. Pensée fugitive . . .	30
27. Michelman Chr. Sonate en Sol maj.	30
28. Schumann Rob. Op. 82 No. 6. Repos	20
29. Händel G. F. Courante . . .	20
30. Beethoven L. v. Op. 33. Quasi An-	
dante et Scherzo . . .	40
31. Merkel G. Op. 181 No. 3. Humoresque	40
32. Schubert Fr. Op. 51. Marche militaire	30
33. Heller St. Op. 45 No. 20. Étude mé-	
lodique . . .	30
34. Brambach C. I. Op. 20 Nr. 2. Sonata	
en Fa majeur . . .	50

35. Mendelssohn. Lieder ohne Worte:	
Gondellied G-moll . . .	20
36. — Lieder ohne Worte. Gondellied	
Fis-moll . . .	20
37. Raff J. Op. 99 I No. 3. Tarantelle	50
38. Pergolesi G. B. Air . . .	20
39. Raff J. Mélodie . . .	20
40. Scharwenka Xav. Op. 16 No. 2. Ma-	
zourka . . .	30
41. Kuhe W. Op. 42. Le jeu des Ondes	30
42. Lysberg Ch. Op. 108. Le chant du	
Rouet. Caprice . . .	40
43. Beethoven L. v. Trois Contredanses	60

### 4<sup>ème</sup> Degré.

1. Kalkbrenner F. Op. 182 No. 1. Toc-	
cata I. . . . .	30
2. — Op. 182 No. 2. Toccata II. . . .	30
3. Bach J. S. Allegro de la Toccata en	
Ré majeur . . .	30
4. Field John. Sonate dédiée à Muzio	
Clementi . . . . .	40
5. — Romance . . . . .	20
6. Hiller Ferdinand. Op. 81 No. 4. Gigue	40
7. Kiel Fr. Op. 18 No. 10. Hymne . . .	30
8. Moniuszko St. Chant du Soir, arr.	
p. Dietrich Op. 64 . . . . .	50
9. — Deux Chansonnets (La fileuse.	
Le poisson d'or), arr. p. Dietrich	
Op. 68 . . . . .	50
10. — Le Carillon, arr. p. Dietrich Op. 52	60
11. Gouvy Th. Op. 79 No. 3. Improptu	
Étude . . . . .	40
12. Jensen Ad. Op. 17 Nr. 2. La Galeté	30
13. Scharwenka X. Op. 12. Polonaise	40
14. Wollenhaupt H. A. Op. 22. Deux	
Études de salon . . . . .	40
15. Gounod Ch. Le soir. Romance sans	
paroles . . . . .	80
16. Paradis P. D. Gigue . . . . .	20
17. Schubert F. Op. 90 No. 4. Improptu	
As-dur (Kroll) . . . . .	40
18. — Op. 142 No. 2. Improptu . . . .	30
19. Moszkowski M. Op. 18 No. 3. Étude	30
20. — Op. 18 No. 2. Scherzino . . . .	40
21. Reinhold Hugo. Op. 20 No. 2. Étude	40
22. — Op. 26 No. 1. Capriccio . . . .	30
23. Schumann Robert. Op. 66 No. 4. Im-	
promptu . . . . .	20
24. Paradis Pietro Dominico. Presto	40
25. Rameau Ph. Deux Rigaudons . . . .	20
26. Reinhold H. Op. 23 No. 1. Nocturne	
No. 1 . . . . .	30
27. — Op. 23 No. 2. Nocturne No. 2 .	40
28. Jensen Ad. Op. 32 No. 21. 22. Deux	
études mélodiques . . . . .	40
29. Grieg Eduard. Op. 3 No. 3. 6. Poe-	
tische Tonbilder . . . . .	30
30. Scharwenka Ph. Op. 36 No. 2. Zingara	30
31. Mendelssohn B. F. Op. 104 No. 1.	
Étude en Si bémol mineur . . . . .	40
32. — Prélude en Mi mineur . . . . .	30
33. — Op. 109. Romance sans paroles .	40
34. — Op. 106. Sonate en Si bémol majeur	40
35. — Lieder ohne Worte: Duetto . . .	30
36. Händel G. F. Allegro, Sarabande,	
Allemande et Gigue . . . . .	50
37. Heller St. Op. 78 No. 3. Morceau	
caractéristique . . . . .	30
38. Liszt Fr. Marche hongroise . . . . .	50
39. Jeffery J. A. Op. 4. Gavotte . . . .	30
40. Litoff H. Op. 43 No. 2. Romance . .	30
41. Marcello Benedetto. Largo et Allegro	40
42. Bendel Fr. Op. 14 No. 1. Andante	
de Mozart . . . . .	40
43. Bachmann G. Omphale. Chant de	
Fileuse . . . . .	30
44. Malling O. Op. 4 No. 1. Humoresque	40
45. — Op. 4 No. 2. Nocturne . . . . .	40
46. — Op. 4 No. 3. Nocturne . . . . .	40
47. Wolff Bernh. Op. 111 No. 1. Tarantella	60

48. Godard B. Op. 56. 2 <sup>e</sup> Valse . . . .	40
49. — Op. 80. 2 <sup>e</sup> Barcarolle . . . . .	50
50. Herz H. Op. 180. Andantino du 5 <sup>me</sup>	40
51. — Op. 180. Finale ) Concerto	80
52. Weber. Op. 65. Invitation à la Valse.	
Rondo . . . . .	45
53. Mendelssohn B. Op. 14. Rondo capric-	
cioso (E-dur) . . . . .	45

### 5<sup>ème</sup> Degré.

1. Heller St. Op. 81 No. 22. Prélude	
caractéristique . . . . .	80
2. — Op. 81 No. 2, 3, 10. Trois préludes	40
3. Gröndahl, Agathe Backer. Caprice-	
norvégien . . . . .	40
4. Kullak Th. Op. 100 No. 4. Arabesca	40
5. Bendel Fr. Op. 139 Nr. 2B. Médi-	
tation . . . . .	20
6. Beethoven-Seiss, L. v. Valse No. 1	30
7. — Valse No. 2 . . . . .	40
8. Klengel P. Op. 5 No. 1. Romance . .	20
9. Wolff Ed. Op. 192 No. 2. 12. Deux	
Études . . . . .	50
10. Scholtz Hen. Op. 63 No. 4. Capric-	
cietto . . . . .	40
11. — Op. 57 No. 2. Jet d'eau . . . . .	40
12. Bruch M. Op. 14 No. 2. Fantaisie . .	40
13. Moszkowski M. Op. 15 No. 3. Ma-	
zourka . . . . .	40
14. — Valse Brillante (As-dur) . . . .	50
15. Mendelssohn. Lieder ohne Worte:	
Frühlingslied. A-dur . . . . .	30
16. — Lieder ohne Worte: Gondellied	
A-moll . . . . .	30
17. — Lieder ohne Worte: Volkslied.	
A-moll . . . . .	30
18. Liebling G. Romance . . . . .	40
19. Ketten Henry. Op. 60. Sérénade espa-	
gnole . . . . .	40
20. Moniuszko St. Trois Valses No. 2 . .	40
21. Pachulski K. Étude à Rodolphe Strobl	50
22. Dessauer-Liszt. Romance . . . . .	20
23. Bach J. S. Presto du Concerto italien	40
24. — Fugue en Mi mineur . . . . .	30
25. Niemann R. Venticcio mormurador	40
26. Weber C. M. Op. 72. Pollaca brillante	60
27. Grieg Ed. Op. 38 et 43. Poèmes lyri-	
ques: Berceuse - Papillon - Poème	
érotique . . . . .	60

28. Godard B. Op. 58 { No. 3. Rocco . .	80
— 17. à la Chopin } . . . . .	
29. — Op. 103 No. 3. Gigue . . . . .	40
30. — Op. 103 No. 4. Mazourka No. 4 .	50
31. Heller St. Op. 127. Fantaisie-Étude	
sur "Robin des bois" de Ch. M.	
Weber . . . . .	70
32. Haberhler E. Op. 53 No. 19. 20. Deux	
Études-Poésies (Fragment, Tremolo)	
33. Janotha Jul. Gavotte . . . . .	50
34. Raff J. Op. 111 No. 2. Valse Caprice	50
35. — Op. 157 No. 2. La fileuse. Étude	50
36. Silas E. Op. 79. Bourrée (G-moll)	40
37. Moszkowski M. Op. 41. Gondoliera	
(Schloezer) . . . . .	60
38. — Op. 36 Nr. 5. Air de ballet . . .	60
39. Schumann R. Op. 26 No. 3. Scherzino	30
40. Mendelssohn B. Op. 28. Presto de la	
Fantaisie Fis-moll . . . . .	50

### 6<sup>ème</sup> Degré.

1. Moszkowski M. Op. 34 No. 1. Valse	90
2. — Op. 40. Scherzo-Valse . . . . .	80
3. — Op. 36 No. 4. En automne . . . .	60
4. Massenet I. Air de ballet (Schloezer)	40
5. Saint-Saëns Camille. Alceste de	
Gluck. Caprice sur les airs de	
Ballet (Schloezer) . . . . .	70
6. Liszt Fr. Valse de l'opéra "Faust"	
de Ch. Gounod (Schloezer) . . . . .	100
7. Paderewski J. Op. 8 No. 6. Marche	
(Schloezer) . . . . .	20
8. — Op. 8 No. 7. Caprice (Schloezer)	40
9. — Op. 8 No. 8. Caprice (Schloezer)	40
10. — Op. 8 No. 9. Caprice (Schloezer)	40
11. — Op. 8 No. 10. Caprice (Schloezer)	40
12. — Op. 8 No. 11. Caprice (Schloezer)	40
13. — Op. 8 No. 12. Caprice (Schloezer)	40
14. — Op. 8 No. 13. Caprice (Schloezer)	40
15. — Op. 8 No. 14. Caprice (Schloezer)	40
16. — Op. 8 No. 15. Caprice (Schloezer)	40
17. — Op. 8 No. 16. Caprice (Schloezer)	40
18. — Op. 8 No. 17. Caprice (Schloezer)	40
19. — Op. 8 No. 18. Caprice (Schloezer)	40
20. — Op. 8 No. 19. Caprice (Schloezer)	40
21. — Op. 8 No. 20. Caprice (Schloezer)	40
22. — Op. 8 No. 21. Caprice (Schloezer)	40
23. — Op. 8 No. 22. Caprice (Schloezer)	40
24. — Op. 8 No. 23. Caprice (Schloezer)	40
25. — Op. 8 No. 24. Caprice (Schloezer)	40
26. — Op. 8 No. 25. Caprice (Schloezer)	40
27. — Op. 8 No. 26. Caprice (Schloezer)	40
28. — Op. 8 No. 27. Caprice (Schloezer)	40
29. — Op. 8 No. 28. Caprice (Schloezer)	40
30. — Op. 8 No. 29. Caprice (Schloezer)	40
31. — Op. 8 No. 30. Caprice (Schloezer)	40
32. — Op. 8 No. 31. Caprice (Schloezer)	40
33. — Op. 8 No. 32. Caprice (Schloezer)	40
34. — Op. 8 No. 33. Caprice (Schloezer)	40
35. — Op. 8 No. 34. Caprice (Schloezer)	40
36. — Op. 8 No. 35. Caprice (Schloezer)	40
37. — Op. 8 No. 36. Caprice (Schloezer)	40
38. — Op. 8 No. 37. Caprice (Schloezer)	40
39. — Op. 8 No. 38. Caprice (Schloezer)	40
40. — Op. 8 No. 39. Caprice (Schloezer)	40
41. — Op. 8 No. 40. Caprice (Schloezer)	40
42. — Op. 8 No. 41. Caprice (Schloezer)	40
43. — Op. 8 No. 42. Caprice (Schloezer)	40
44. — Op. 8 No. 43. Caprice (Schloezer)	40
45. — Op. 8 No. 44. Caprice (Schloezer)	40
46. — Op. 8 No. 45. Caprice (Schloezer)	40
47. — Op. 8 No. 46. Caprice (Schloezer)	40
48. — Op. 8 No. 47. Caprice (Schloezer)	40
49. — Op. 8 No. 48. Caprice (Schloezer)	40
50. — Op. 8 No. 49. Caprice (Schloezer)	40
51. — Op. 8 No. 50. Caprice (Schloezer)	40
52. — Op. 8 No. 51. Caprice (Schloezer)	40
53. — Op. 8 No. 52. Caprice (Schloezer)	40
54. — Op. 8 No. 53. Caprice (Schloezer)	40
55. — Op. 8 No. 54. Caprice (Schloezer)	40
56. — Op. 8 No. 55. Caprice (Schloezer)	40
57. — Op. 8 No. 56. Caprice (Schloezer)	40
58. — Op. 8 No. 57. Caprice (Schloezer)	40
59. — Op. 8 No. 58. Caprice (Schloezer)	40
60. — Op. 8 No. 59. Caprice (Schloezer)	40
61. — Op. 8 No. 60. Caprice (Schloezer)	40

# MAZOURKA.

BENJAMIN GODARD, Op. 103. N°4.

*p*

*cresc.*

*f* *fp* *f rall.* *p*

*pp*

*Strobl et Schloetzer Choix V N 30*

*G1185 W*

*w lit J. Mękowski Krak. Przedm. N 40 Warszawie.*

5 3 2 1 5 3 5 3 4 2 1 2 4 3 2 4 2 4 2 4 2 4 3

*ff* *ff*

Ped. \* Ped. \* Ped. Ped.

1 2 3 1 4 2 3 1 2 4 1 2 3 5

*ff* *m.g.* *p* *m.d. marcato* *cresc.*

Ped. \* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 4 2 4 2 4 2 5 4 2 4 2 1 2 1 2 3 5

*dim.* *m.g.* *cresc.*

Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

2 4 2 4 2 4 2 5 4 2 4 2 1 2 1 2 3 5

*dim.* *m.g.* *cresc.*

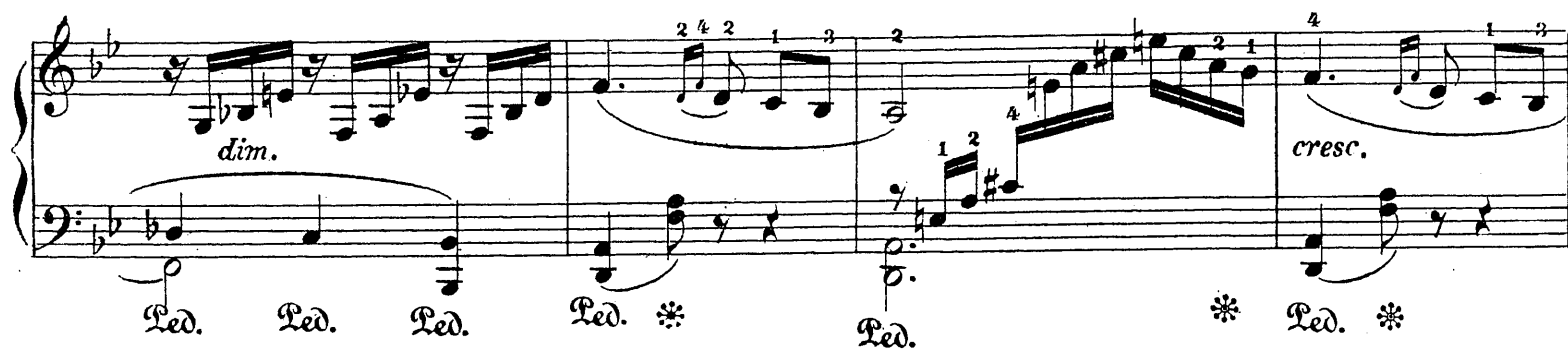
Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

2 4 2 4 2 4 2 5 4 2 4 2 1 2 1 2 3 5

*dim.* *m.g.* *cresc.*

Ped. Ped. \* Ped. Ped. Ped. Ped. Ped. Ped.

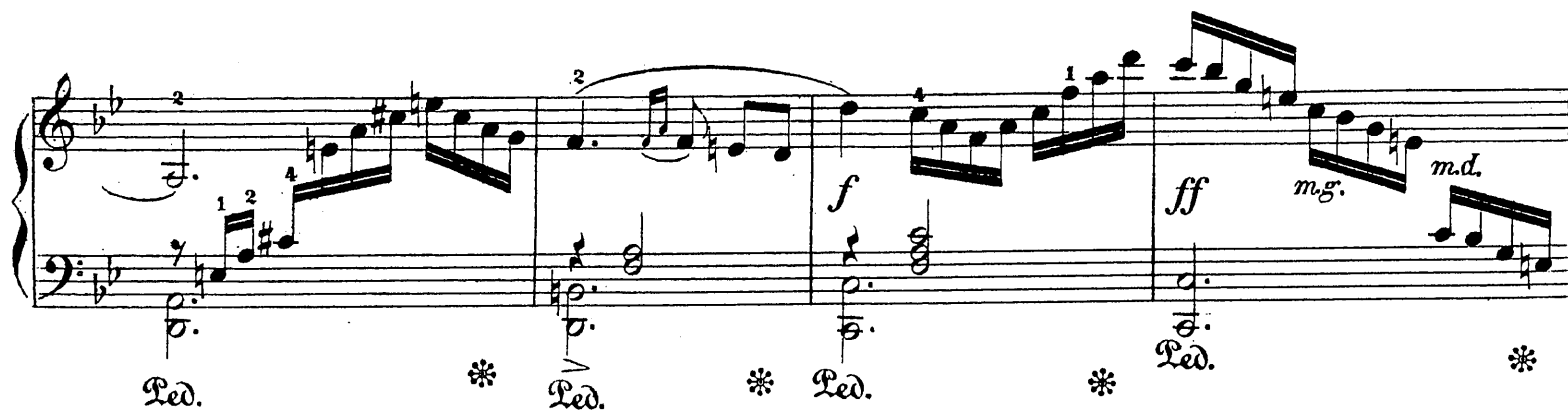
G1185W



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (2 4 2, 1 3, 2, 4, 1 3). Bass staff contains a harmonic line with sustained notes. Pedal markings are present below the bass staff. Dynamics include *dim.* and *cresc.*

*dim.* *cresc.*

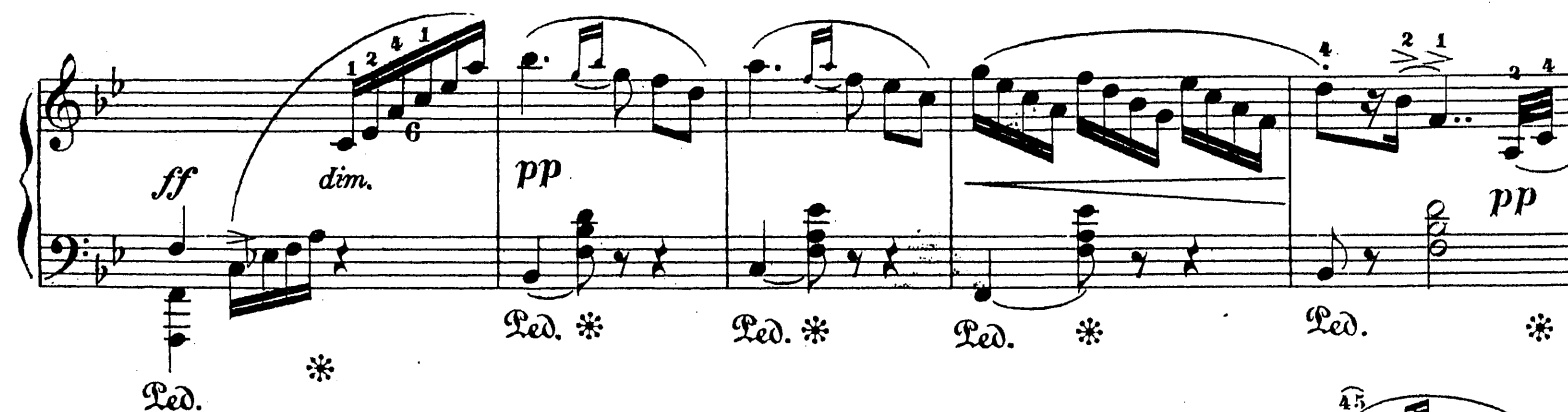
Ped. Ped. Ped. Ped. \* Ped. \* Ped. \*



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings (1 2, 3, 4, 1). Bass staff contains harmonic accompaniment. Pedal markings are present. Dynamics include *f*, *ff*, *m.g.*, and *m.d.*

*f* *ff* *m.g.* *m.d.*

Ped. \* Ped. \* Ped. \* Ped. \*



Third system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many ornaments and fingerings (1 2 4 1, 6, 4, 2 1, 2 4). Bass staff contains harmonic accompaniment. Pedal markings are present. Dynamics include *ff*, *dim.*, and *pp*.

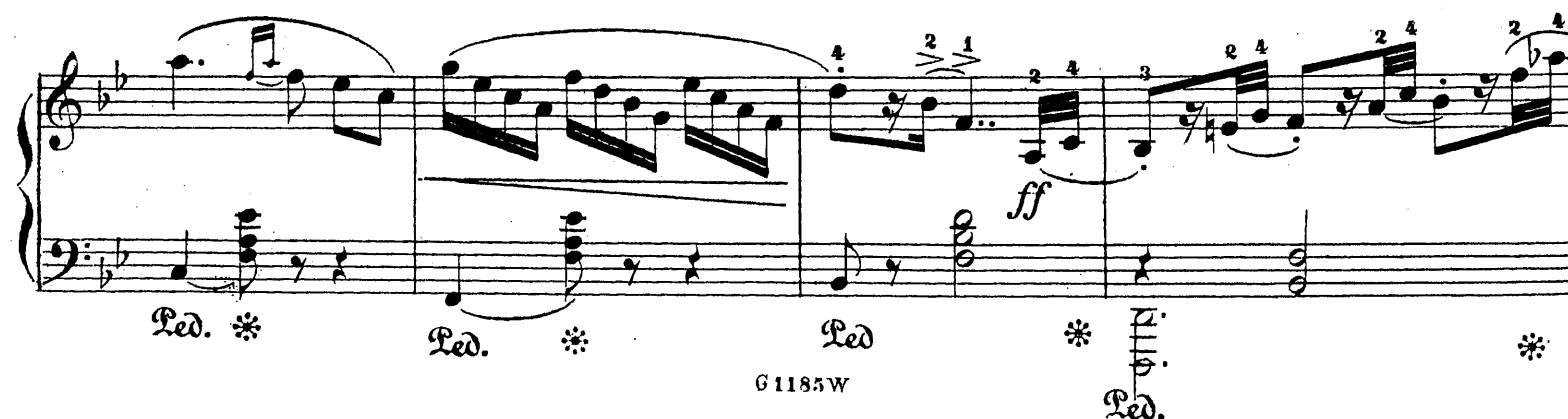
*ff* *dim.* *pp*

Ped. \* Ped. \* Ped. \* Ped. \*



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings (2 4, 2 4, 1 2 4, 4 5). Bass staff contains harmonic accompaniment. Pedal markings are present.

Ped. \* Ped. \* Ped. \* Ped. \*



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings (2 4, 2 4, 2 4). Bass staff contains harmonic accompaniment. Pedal markings are present. Dynamics include *ff*.

*ff*

Ped. \* Ped. \* Ped. \* Ped. \*

*ff* *ff* *ff*

*Ped.* *Ped.* *Ped.*

OSSIA *pp* *cresc.*

*cresc.*

*f* *sf p*

*Ped.* *Ped.* *Ped.*

*cresc.* *f*

*Ped.* *Ped.* *Ped.*

*ff* *ff*

*Ped.* *Ped.* *Ped.*

G1185W

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is B-flat major (two flats). The piece includes various musical elements such as notes, rests, and dynamic markings.

**System 1:** The first system features a series of chords and single notes. Pedal points are indicated by "Ped." and asterisks (\*). The notation includes eighth and sixteenth notes.

**System 2:** The second system continues the melodic and harmonic development. It includes a forte (**ff**) dynamic marking and a piano (**p**) dynamic marking. Pedal points are marked with "Ped." and asterisks (\*). Fingering numbers (1-5) are present above several notes.

**System 3:** The third system features a crescendo (**cresc.**) marking. It includes a series of chords and single notes. Pedal points are marked with "Ped." and asterisks (\*). Fingering numbers (1-5) are present above several notes.

**System 4:** The fourth system features a forte (**f**) dynamic marking, a fortissimo (**sf**) dynamic marking, and a piano (**p**) dynamic marking. It includes a series of chords and single notes. Pedal points are marked with "Ped." and asterisks (\*). Fingering numbers (1-5) are present above several notes.

**System 5:** The fifth system features a crescendo (**cresc.**) marking and a forte (**f**) dynamic marking. It includes a series of chords and single notes. Pedal points are marked with "Ped." and asterisks (\*). Fingering numbers (1-5) are present above several notes.

**System 6:** The sixth system features a fortissimo (**ff**) dynamic marking. It includes a series of chords and single notes. Pedal points are marked with "Ped." and asterisks (\*). Fingering numbers (1-5) are present above several notes.

The page concludes with the text "G1185W" at the bottom center.

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The musical score consists of five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Treble staff has chords and eighth notes. Bass staff has chords and eighth notes. Pedal markings: Ped., Ped. \*, Ped. \*, Ped., Ped. \*, Ped. \*. Dynamic marking: *ff*.
- System 2:** Treble staff has chords and eighth notes. Bass staff has chords and eighth notes. Pedal markings: Ped., Ped. \*, Ped. \*, Ped., Ped., Ped. Dynamic marking: *ff*.
- System 3:** Treble staff has chords and eighth notes. Bass staff has chords and eighth notes. Pedal markings: Ped., Ped., Ped., Ped., Ped. \*. Dynamic marking: *ff*.
- System 4:** Treble staff has chords and eighth notes. Bass staff has chords and eighth notes. Pedal markings: Ped. \*, Ped. \*. Dynamic marking: *ff*.
- System 5:** Treble staff has chords and eighth notes. Bass staff has chords and eighth notes. Pedal markings: Ped. \*, Ped. \*, Ped., Ped., Ped. Dynamic marking: *f* and *ff*.

G1185W

This page of musical notation for piano consists of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

**System 1:** The first system features a treble and bass staff. The treble staff has a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and then returns to *f*. The bass staff has a piano (*p*) dynamic. Pedal markings (*Ped.*) are present under the first, second, third, fourth, and fifth measures. Asterisks (\*) are placed under the first and fifth measures.

**System 2:** The second system continues the piece. The treble staff has a *dim.* (diminuendo) marking. The bass staff has a *pp* (pianissimo) marking. Pedal markings (*Ped.*) are present under the first, second, and third measures. An asterisk (\*) is placed under the fourth measure.

**System 3:** The third system features a treble and bass staff. The treble staff has a *pp* (pianissimo) marking. The bass staff has a *p* (piano) marking. Pedal markings (*Ped.*) are present under the first, second, third, fourth, and fifth measures. Asterisks (\*) are placed under the first, second, third, fourth, and fifth measures.

**System 4:** The fourth system continues the piece. The treble staff has a *ff* (fortissimo) marking. The bass staff has a *ff* (fortissimo) marking. Pedal markings (*Ped.*) are present under the first, second, third, fourth, and fifth measures. Asterisks (\*) are placed under the first, second, third, fourth, and fifth measures.

**System 5:** The fifth system features a treble and bass staff. The treble staff has a *ff* (fortissimo) marking. The bass staff has a *ff* (fortissimo) marking. Pedal markings (*Ped.*) are present under the first, second, third, fourth, and fifth measures. Asterisks (\*) are placed under the first, second, third, fourth, and fifth measures.

The page concludes with a first ending bracket labeled "1." in the final measure of the fifth system.



The musical score consists of five systems of staves. The first system begins with a *pp* (pianissimo) dynamic and includes fingerings (5, 3, 5, 3, 5, 3) and a *Ped.* (pedal) marking. The second system features a *cresc.* (crescendo) marking and continues with *Ped.* markings. The third system starts with a *f* (forte) dynamic and includes *m.d.* (mezzo-dolce) and *m.g.* (mezzo-giove) markings. The fourth system begins with a *ff* (fortissimo) dynamic and includes *m.d.*, *m.g.*, and a *sempre. Ped.* (pedal sempre) marking. The fifth system concludes with a *rall.* (rallentando) marking, a *Fine* instruction, and a final *Ped.* marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.